New Instructions

— For the —

CLARIONET

Containing the easiest & most approved rules for learners to play.

— To which is added a Selection —

of Songs, Airs, Hymns, Marches, Duetts &c. Expressly adapted for that Instrument by eminent performers for practice

2/-

LONDON, BREWER & Co 23, BISHOPSGATE STREET WITHIN.

NEW INSTRUCTIONS

FOR THE

CLARINET.

THE Fine martial tone of this Instrument, not only makes it of great utility in Military Bands, but also very agreable in Solo Airs and Duets, if Judiciously managed.

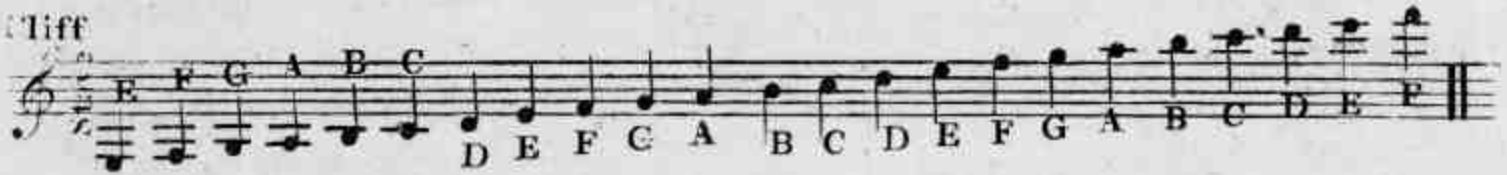
The Clarinet divides into four parts, viz: the Mouth Piece to which the Reed is tied, the upper Joint, the middle piece, and the Bell or bottom piece. The several Joints contain thirteen Holes, whereof five are stopped by Keys, and the others by the Fingers.

Previous to any Directions for Playing on this Instrument, it will be necessary, for the sake of those who are unacquainted with Music, to explain the usual

Musical Characters.

Music is always written or printed on Staves. A Stave consists of five Parallel Lines with their intermediate Spaces; and when short Lines are added, either above or below, we call them Ledger Lines. At the beginning of every Stave is placed a Cliff, and that used for the Clarinet is called the Treble Cliff.

The above Lines and Spaces are distinguished by the Names of the first seven Letters of the Alphabet, repeated as often as occasion may require.



These we call the natural Notes: but to express the smaller Intervals of Sound, called Semi-tones, we use additional Characters, called Flats and Sharps. A Flat (♭) makes any Note half a Tone lower or flatter: a Sharp (♯) lifts a Note half a Tone higher; and either of these placed at the beginning of a Stave, affects all the Notes on the same Line or Space throughout with their Octaves; but occuring accidentally, their Influence extends no farther than to such Notes as follow on the same Line or Space within the Compass of a Bar. A Natural (♮) takes off the effect of either Flat or Sharp, whenever it occurs.

Before we proceed any farther in the explanation of Musical Characters we shall give the Gamut for this Instrument, which, for the Learner's Ease, shall be divided into two seperate Scales; the first containing the natural Notes, and the other the Flats and Sharps.

NB. In the following Scales, the open Marks (o) shew the Holes which are to be kept open and the black Dots those which are to be close stopped (●). The Keys are distinguished by a dash (–).

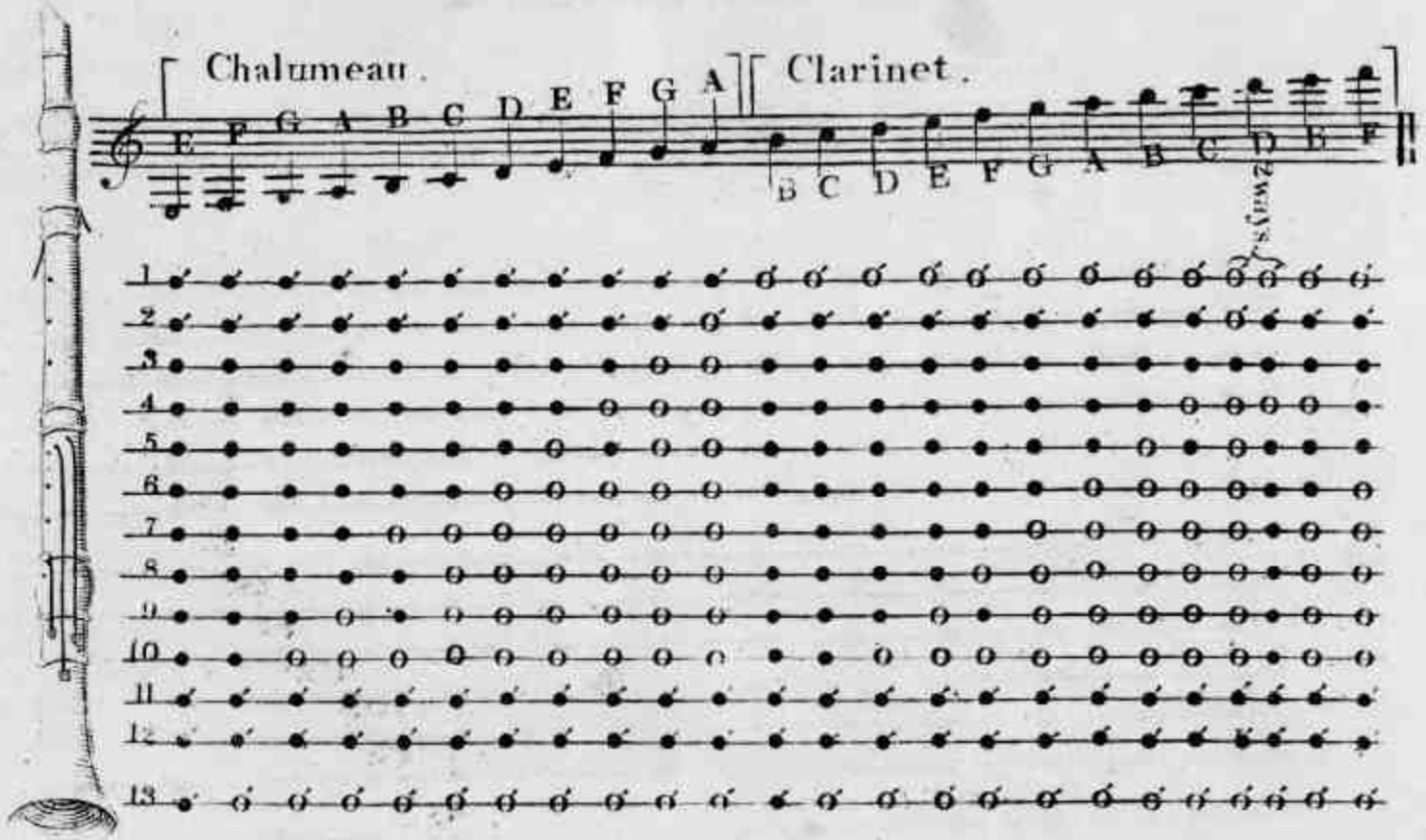
To play the Clarinet with gracefulness and ease, you must hold it near the Centre of your Body, the Bell of it inclining downwards, with the left Hand uppermost, and the right lowest.

The Thumb of the left Hand is for the Key, nearest the Mouth, and the first open Hole below it The first Finger for the second Key, and second open Hole — The second Finger for the third open Hole — The third Finger for the fourth open Hole; and the little Finger of the same Hand for the two long or lowest Keys. — The first Finger of the right Hand is for the fifth open Hole. The second Finger for the sixth — The third for the seventh — And the little Finger of the right Hand for the eighth or lowest Hole, and the short Key at the Bottom. So the thumb, — first, and little Finger of the left Hand manage six Holes, and the little Finger of the right Hand two.

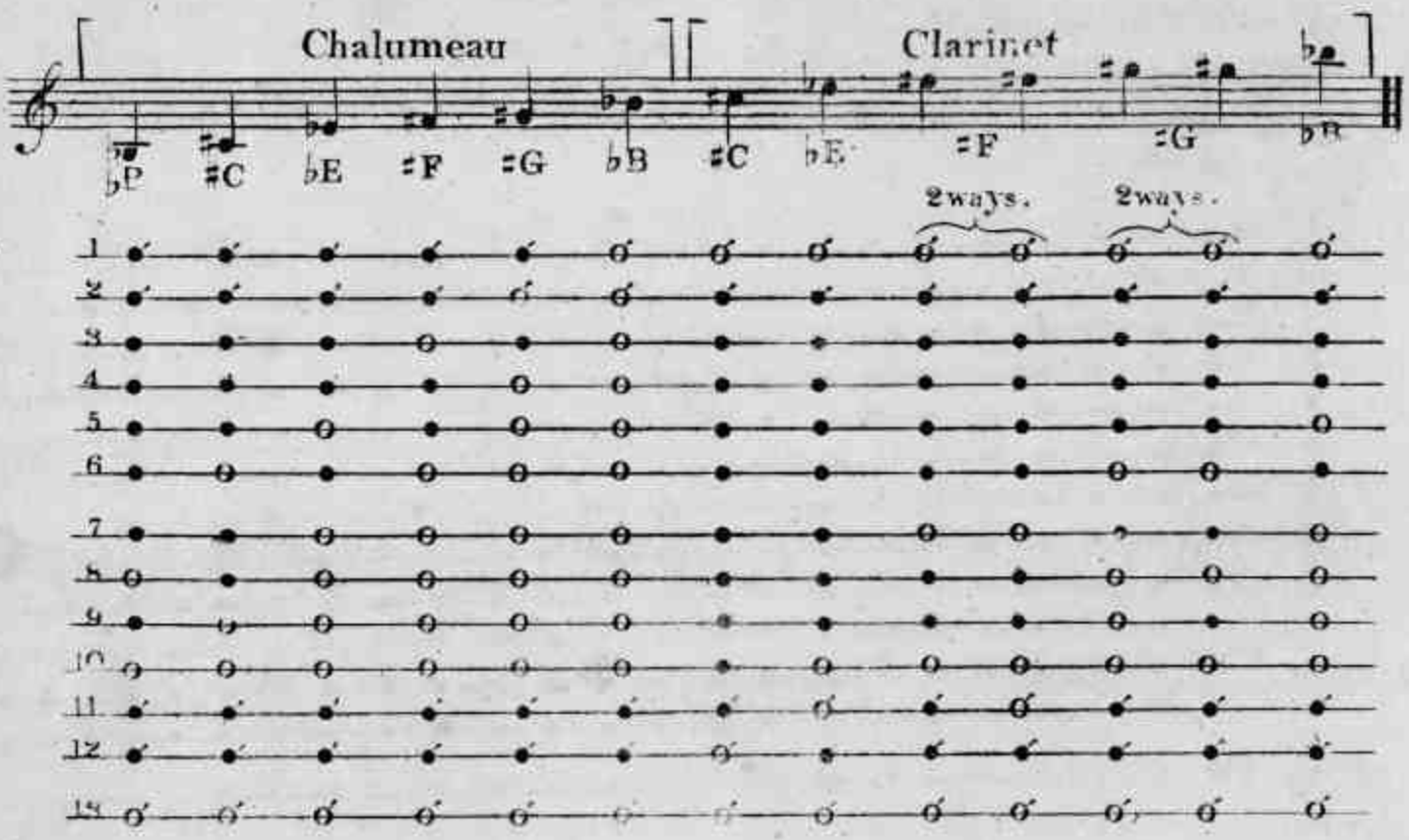
Observe, that four Holes are naturally stopped by the four shortest Keys; when any of these Holes therefore are to be opened, the Ends of the Keys are to be pressed down, as above directed.

It is proper also to premise, that the Notes in each of the following Scales are divided into two Parts: the lower Notes being called Chalumeau, and the upper Notes Clarinet. For the former, blow moderately strong; but for the latter, the Reed must be pinched a little with the Lips, and you must blow somewhat stronger, taking care however that your Teeth do not touch the Reed in blowing.

Scale of Natural Notes.



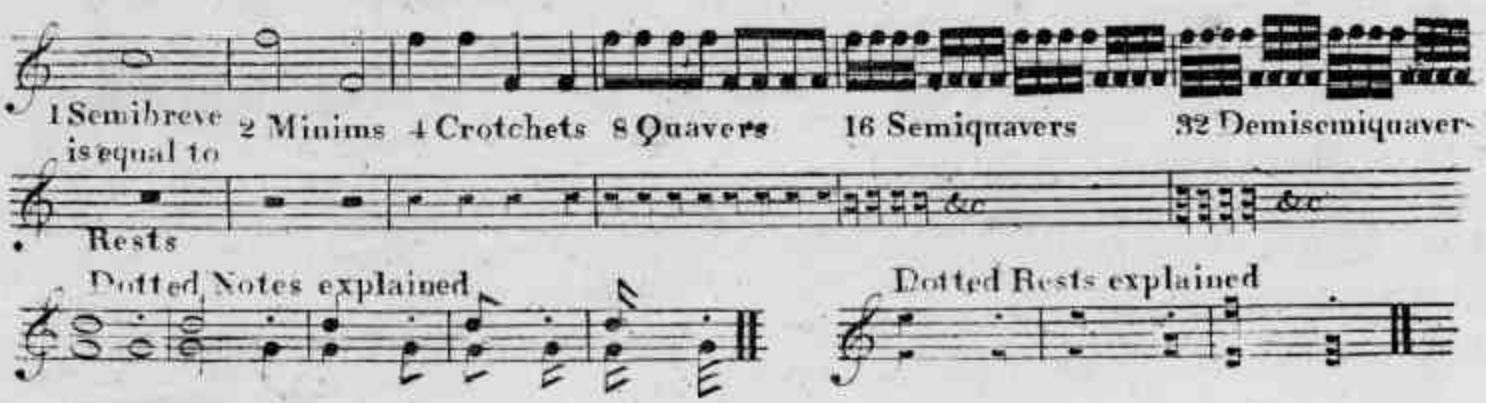
Scale of Flats and Sharps .

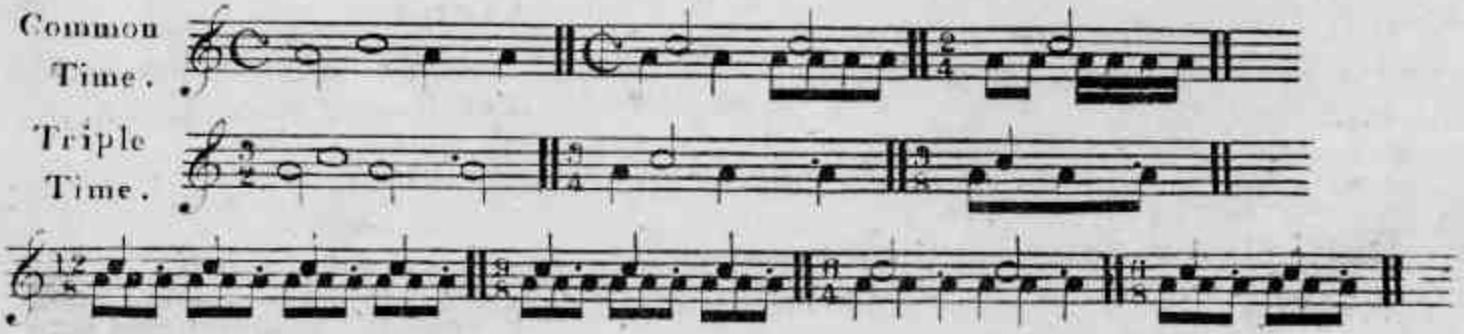


Of Notes and Rests.

There are six different sorts of Notes, and as many Rests, now commonly used in Music; viz. the Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demisemiquaver. The Rests answer to the respective Notes, both in Name and Duration; each Rest implying a degree of Silence answerable to the Note from which it is denominated; but the Semibreve Rest is used for a whole Bar in all sorts of Time.

Bars are perpendicular Strokes(|) by which the Notes are divided into equal Quantities, and the Notes between any two of these, are always said to be in the same Bar. Double Bars are used in like manner to seperate the Strains of a Song or Lesson.

A Dot (.) added to the right of any Note or Rest makes it half as long again: thus a dotted Minim is equal to three Crotchets, and so of the Rest.——The following Examples will explain these Observations more fully.

The different Kinds of Time may be reduced to two, Common and Triple. The former is known by one of these Characters, called Moods, viz. C ¢ or D and $\frac{2}{4}$. In the the three former Moods each Bar must contain a Semibreve, or its Value in inferior Notes, but the last requires only half that Quantity.

Triple Time is always expressed by figured Moods, as $\frac{3}{2}$. $\frac{3}{4}$. $\frac{3}{8}$. &c. that is three halves fourths, or eighths of a Semibreve, and so of the Rest.

Observe, that sometimes a Tune begins with an odd Note, or Part of a Bar, which, in reckoning the Time, must be deducted from the last Bar of the Tune, or Strain.

A Figure of 3 placed over or under any three Notes, indicates that they must be performed in the Time of two. A 6, in like manner, reduces six Notes to the Time of four.

To regulate the Time more exactly, it is proper for Learners to use a Motion of the right Foot or Heel, stamping gently with it in the beginning of every Bar, counting with your Mind Four in every Bar of Common Time, and in $\frac{12}{8}$; but only Three in Triple, and in $\frac{9}{4}$, only two. But the Quickness or Slowness of Music depends chiefly on Words prefixed, as Adagio, Largo, Allegro, &c. which are explained in the Dictionary at the End of this Book.

Of Graces.

The Graces proper to this Instrument are the following:

1. The Appoggiatura is a small Note placed before or after its Principal, and from which its Time is borrowed. Sometimes two or more of these are used together.

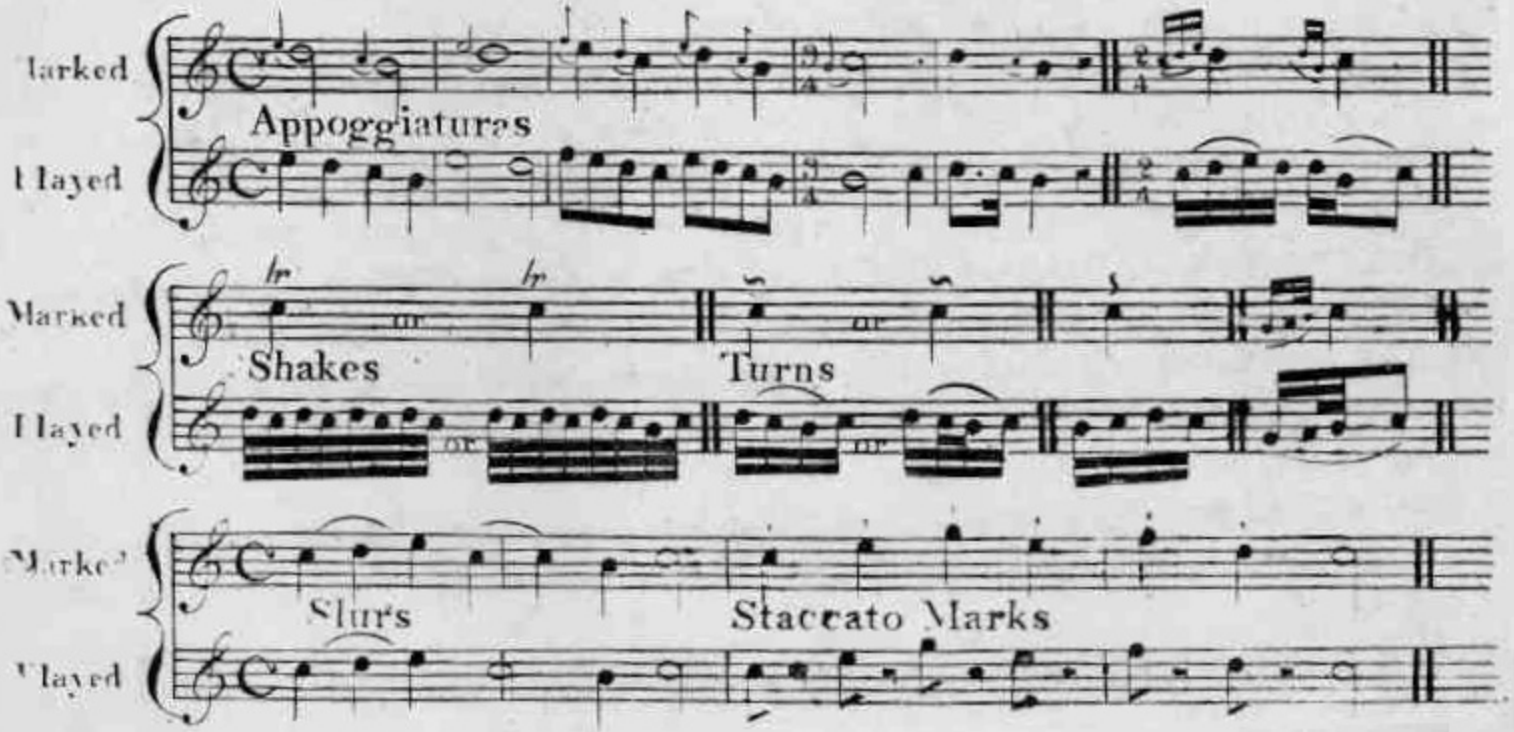
2. The Trill, or Shake, is expressed by a quick Vibration of the Fingers, while blowing.

3. The Turn. This, and the preceeding Grace, will be best explained in the following Examp[l]

4. A Slur or Ligature drawn over ⁀ or under ⁀ any two Notes on the same Line, or Space, implies that the first only is to be blown; but the sound continued for the Time of both: but if they stand on different Places, the Slur only indicates a smooth manner, without drawing breath between.

5. Staccato Marks ' ' ' or Dots . . . on the Contrary, imply that the Notes they belong to must be play'd in a very spirited and distinct Manner, and not held out more than half their full time.

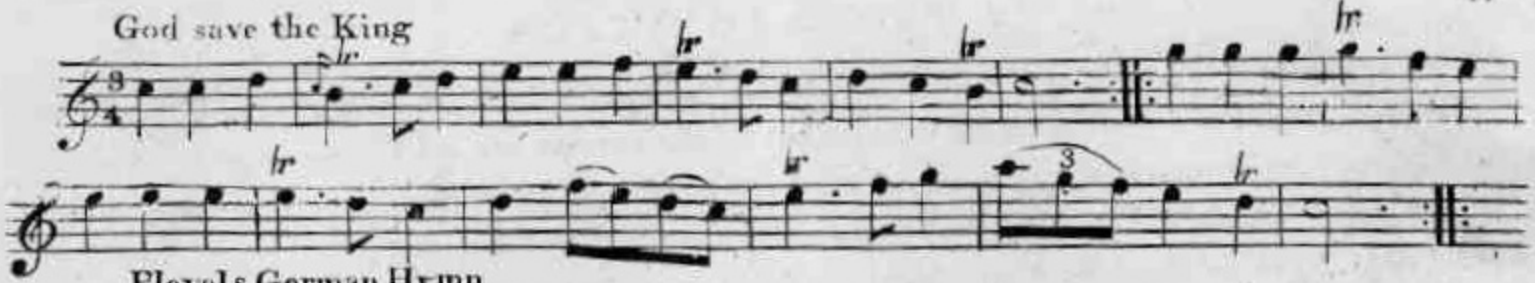
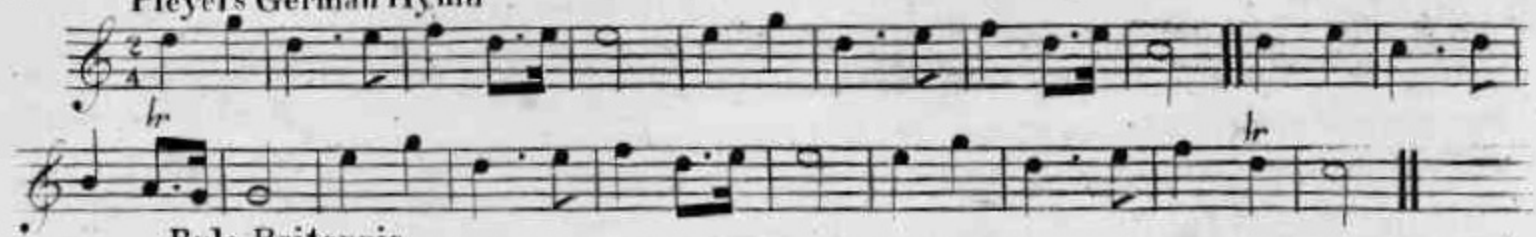
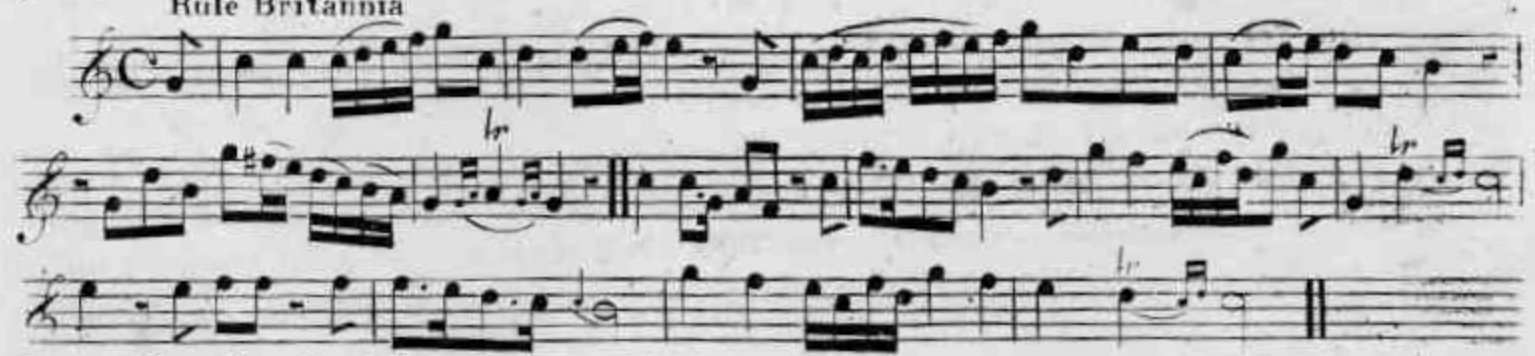
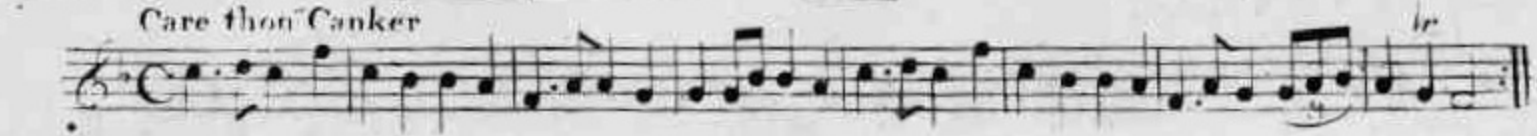
6. A Hold, or Pause, is a Dot within a Slur 𝄐 and implies that the Note or Rest over or

under which it is placed, is to be continued beyond its proper Length, and often accompa-
-nied by a Shake or extempore Flourish.

OF TRANSPOSITION

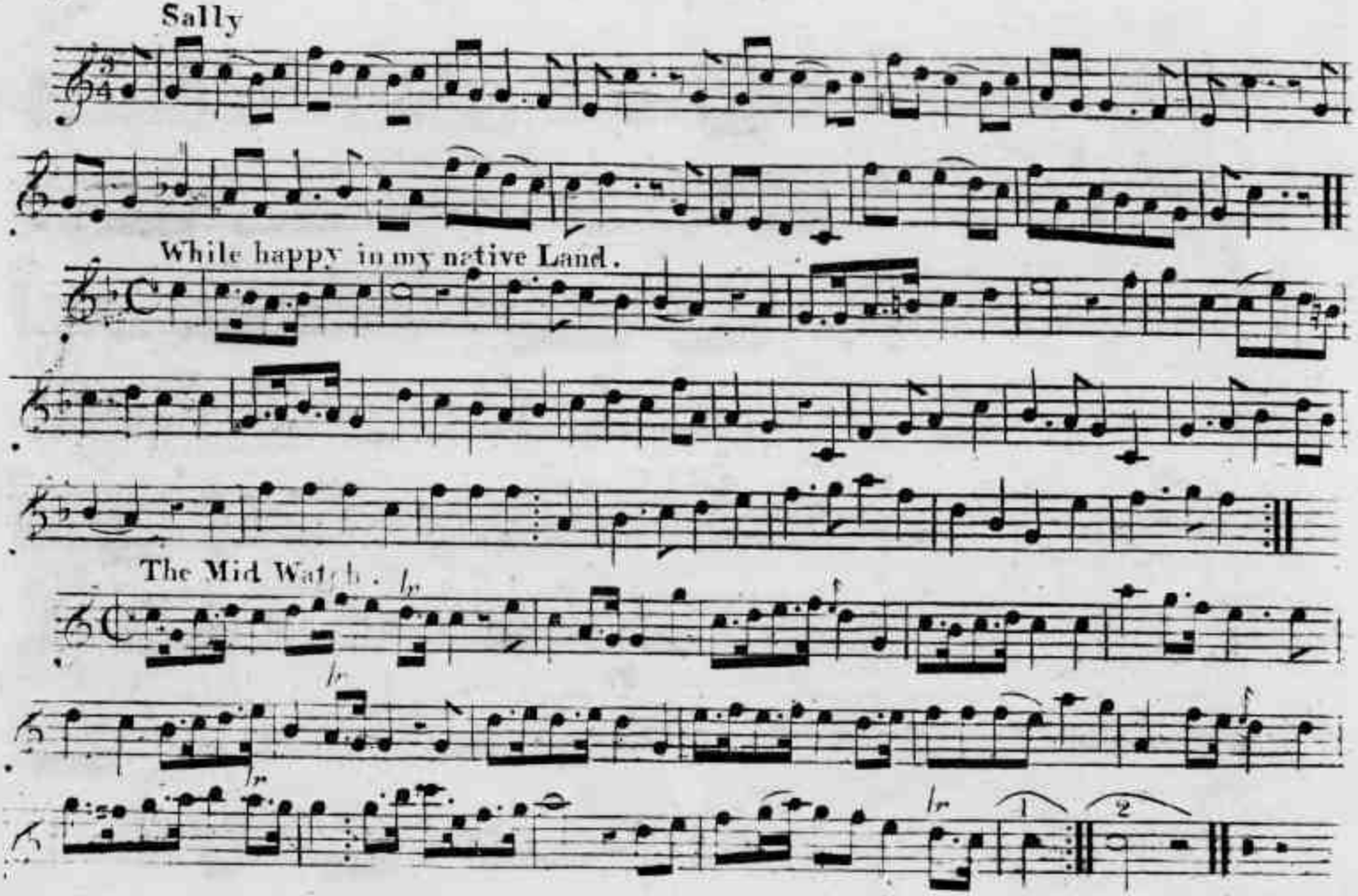
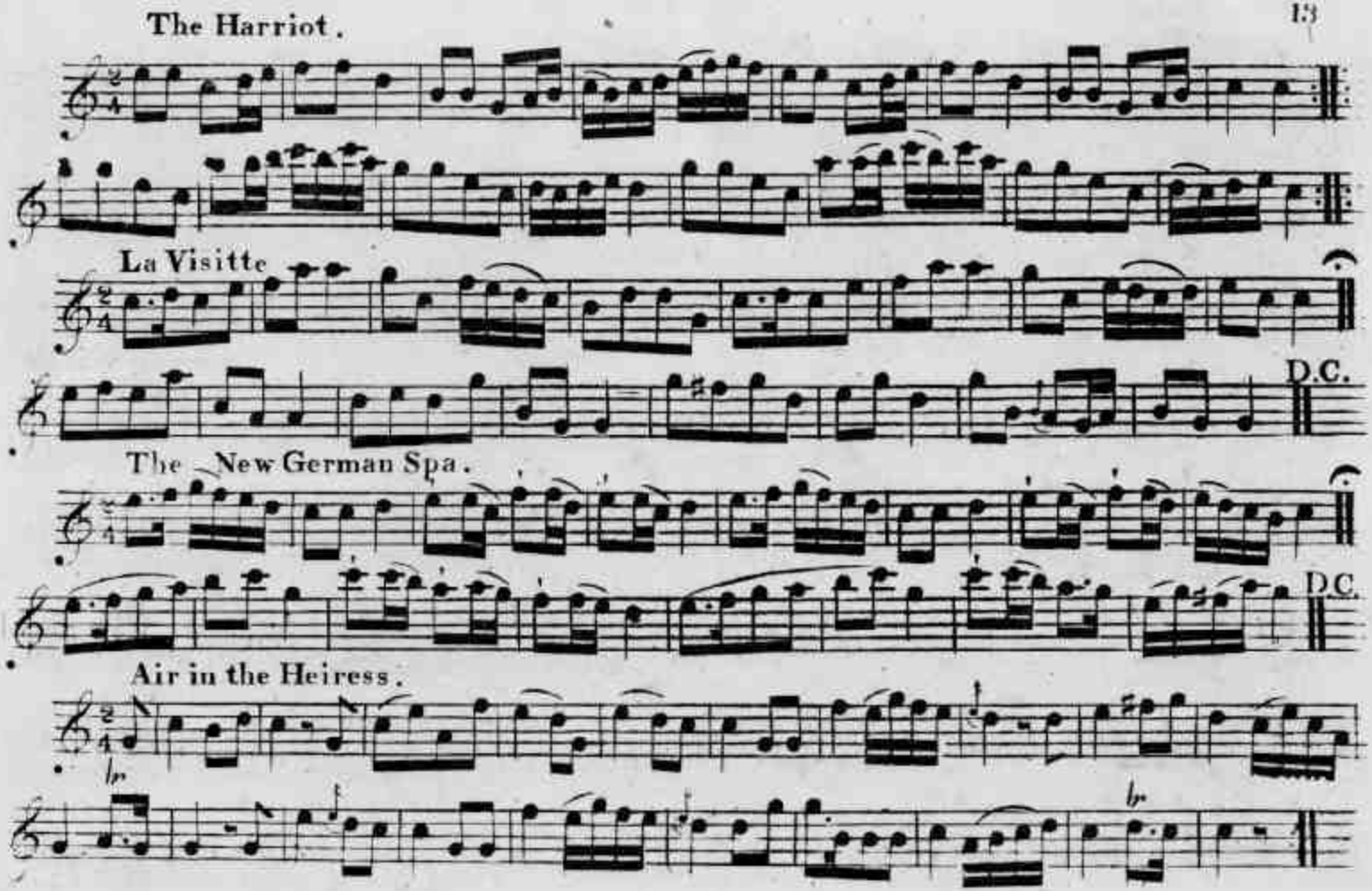
The Key Note of any Piece of Music is always the last in the Bass, and generally in the Air or Treble. Keys are either Flat or Sharp; but as the former are seldom or never used for this Instrument, our Remarks shall be restricted to the latter. These Keys are distinguished by the Omission or Insertion of Flats or Sharps, as in the Table below.

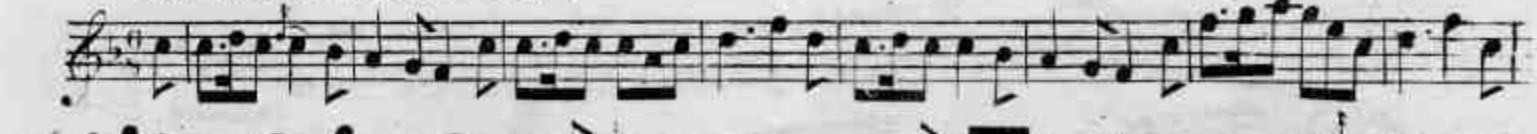
The only Keys in which Clarinet Music is written are those of C and F, for which a C Clarinet is used. But as this Instrument is often required to play in Concert with other Instruments in the Keys of B♭ or E♭, it is necessary in these Cases to use a B Clarinet, which will agree with them, notwithstanding the Parts for this Instrument are written and performed a Note higher than those of the other Instruments.

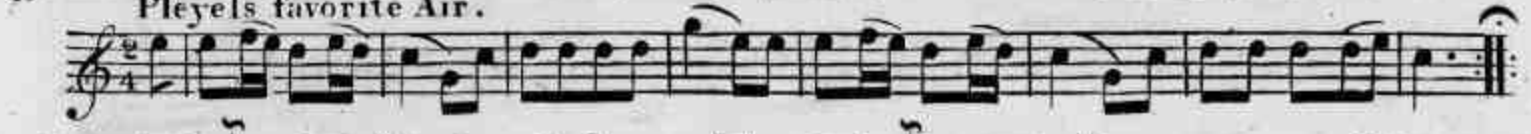
Transposition is the Art of removing a Tune out of one Key into another, by raising or falling every Note so many Degrees as are necessary to bring it to the Key required.—For instance, To Transpose an Air from the Key of G with one Sharp to that of F with one Flat, every Note must be removed one degree lower; that is, G must be made F, F be made E, &c. In the same manner you may transpose from D to C, observe carefully the proper Flats belonging to each Key, which are shewn in the following Table. N.B. In transposing, if you meet with an accidental Sharp on F or C, or a Flat on B or E, they must be made Naturals when removed

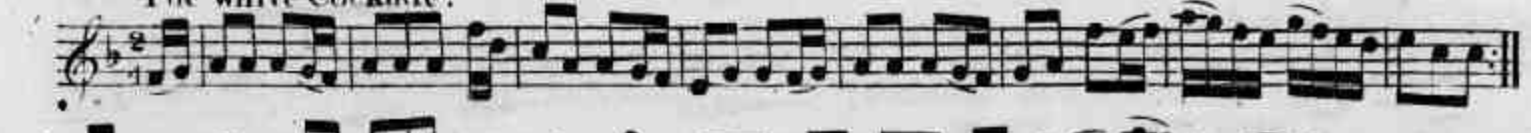
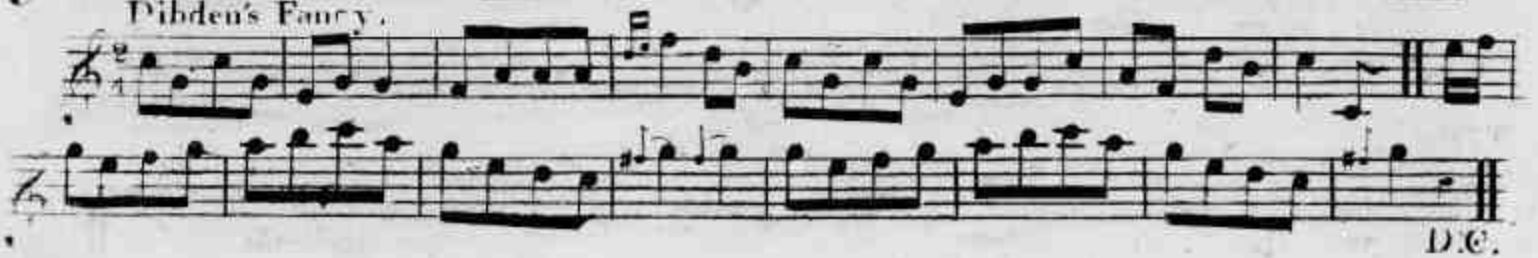
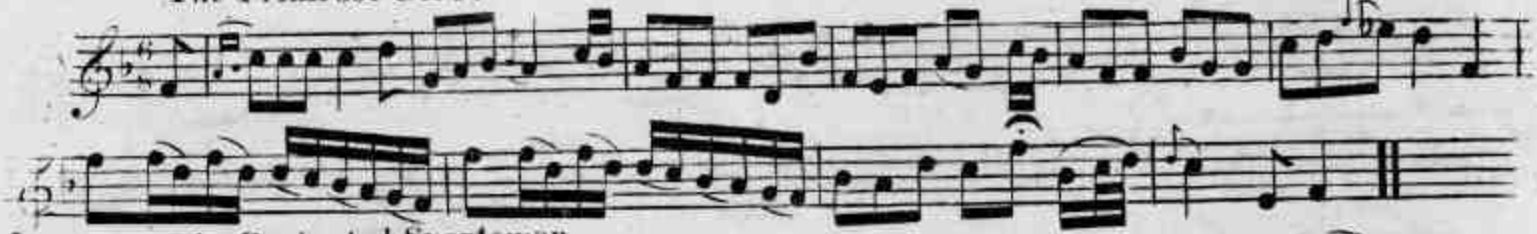
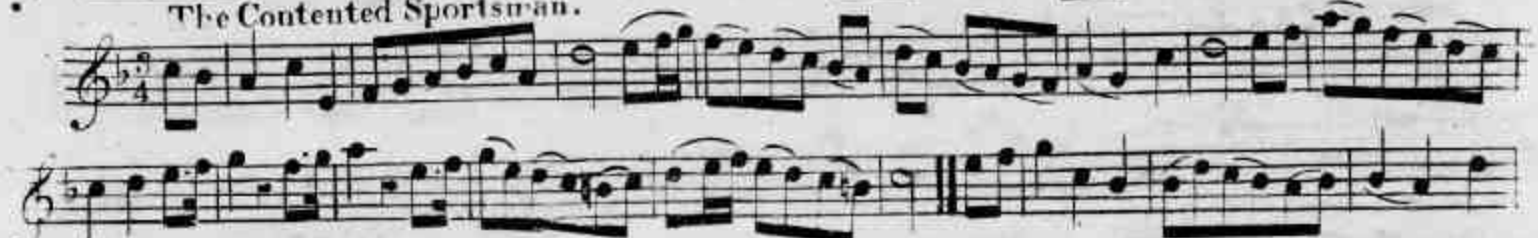
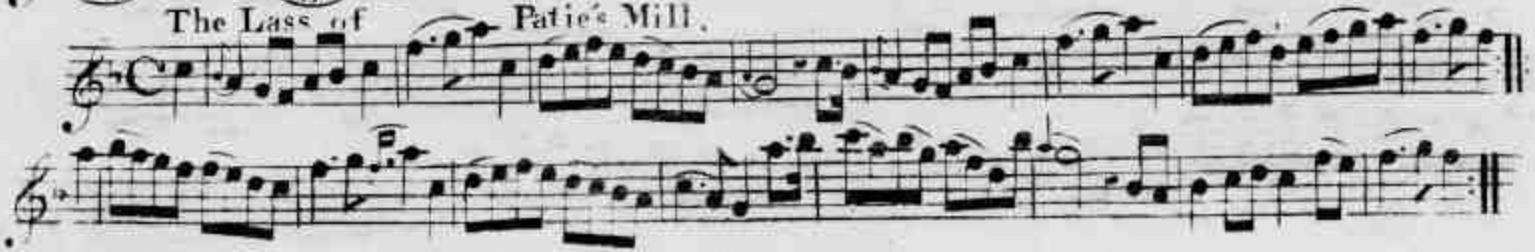
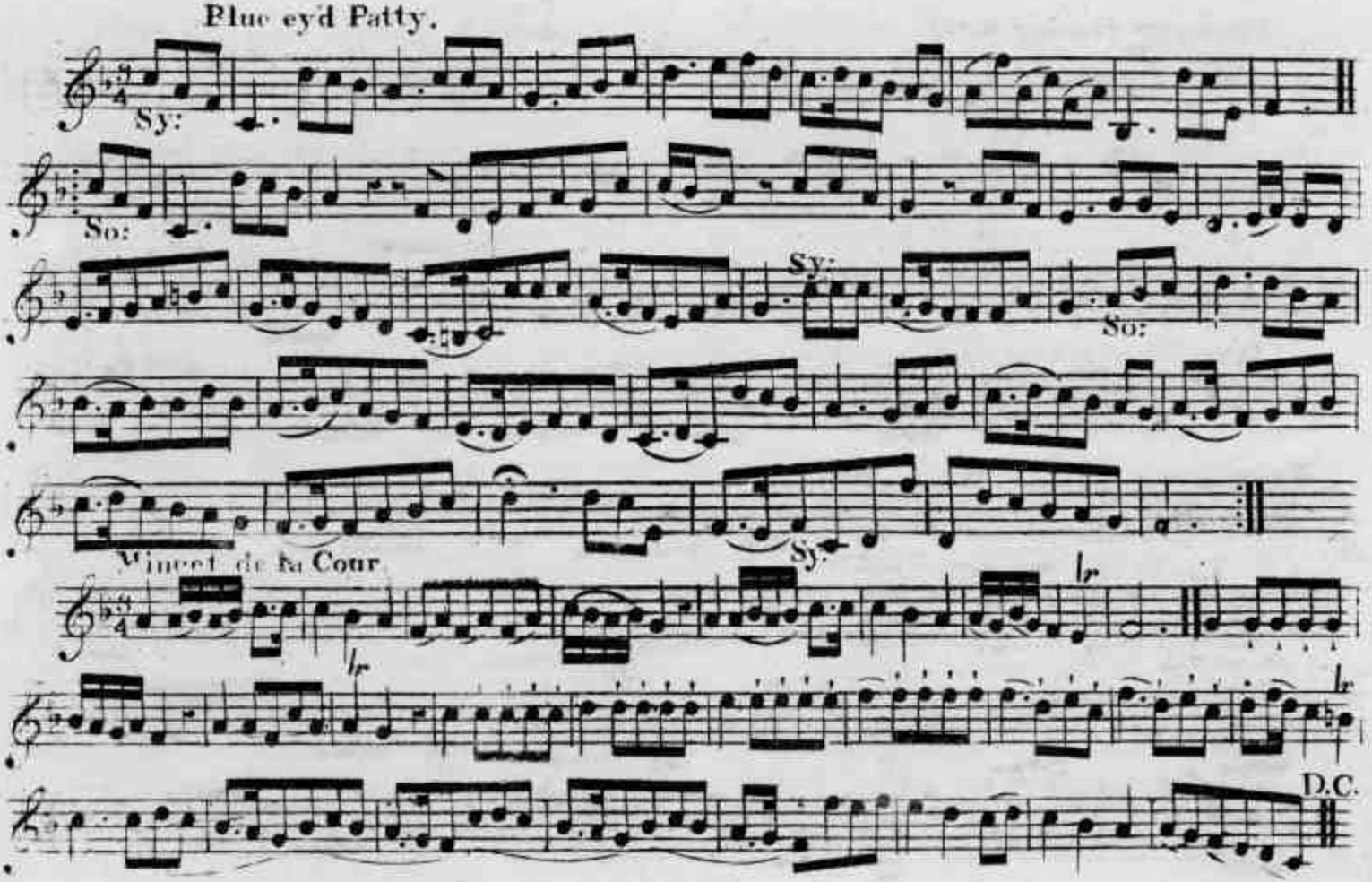
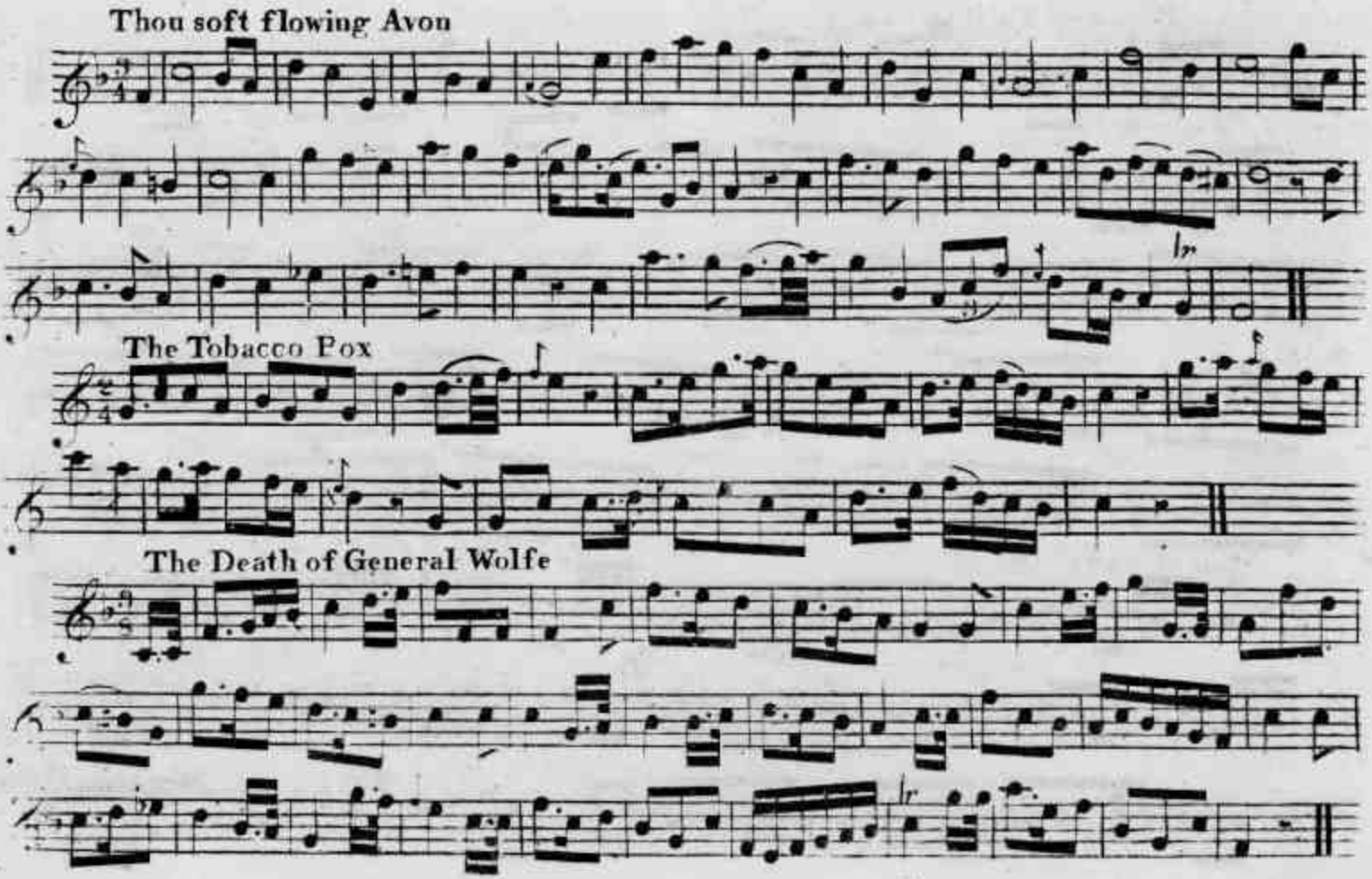
God save the King

Pleyels German Hymn

Rule Britannia

Care thou Canker

Sally

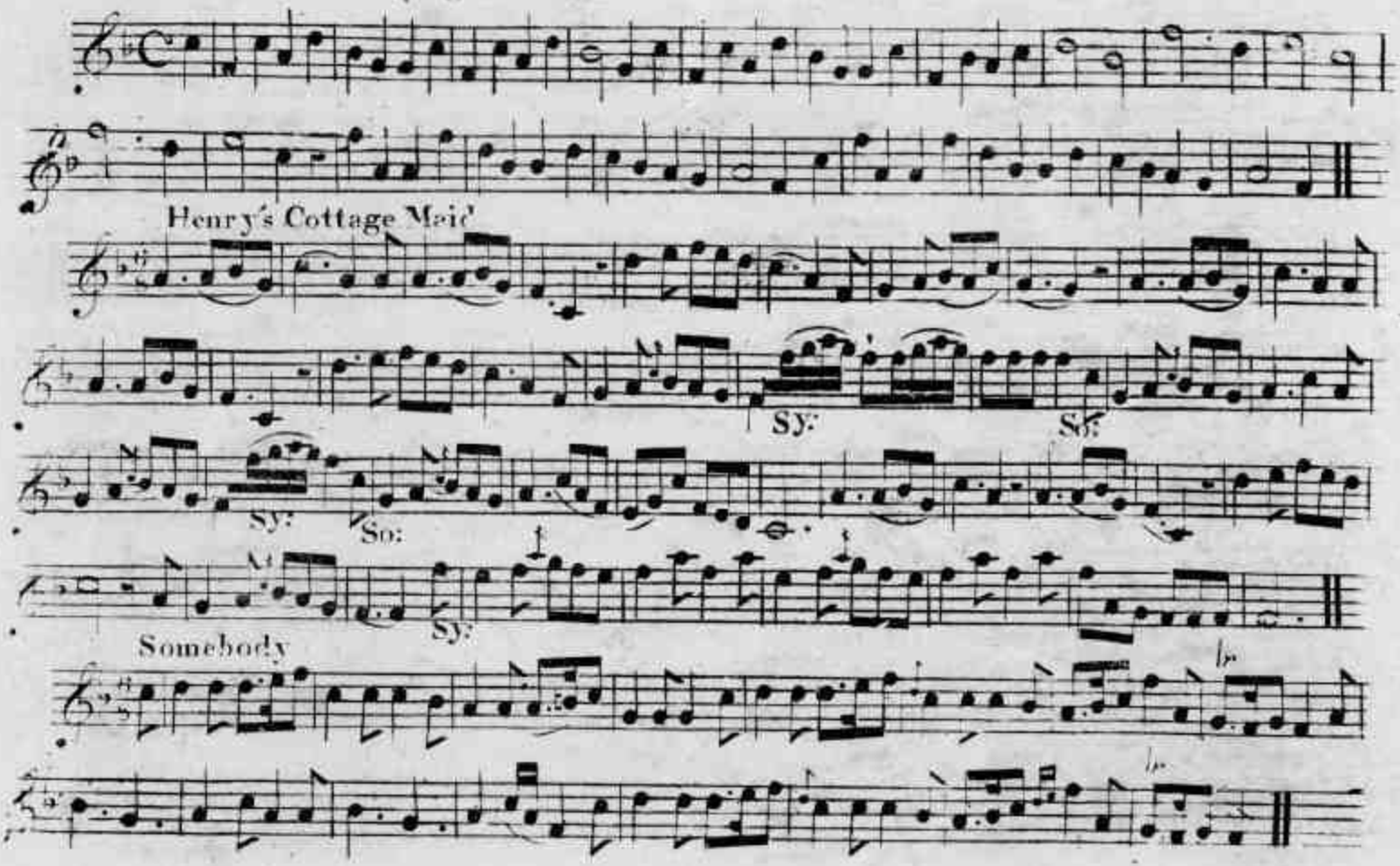
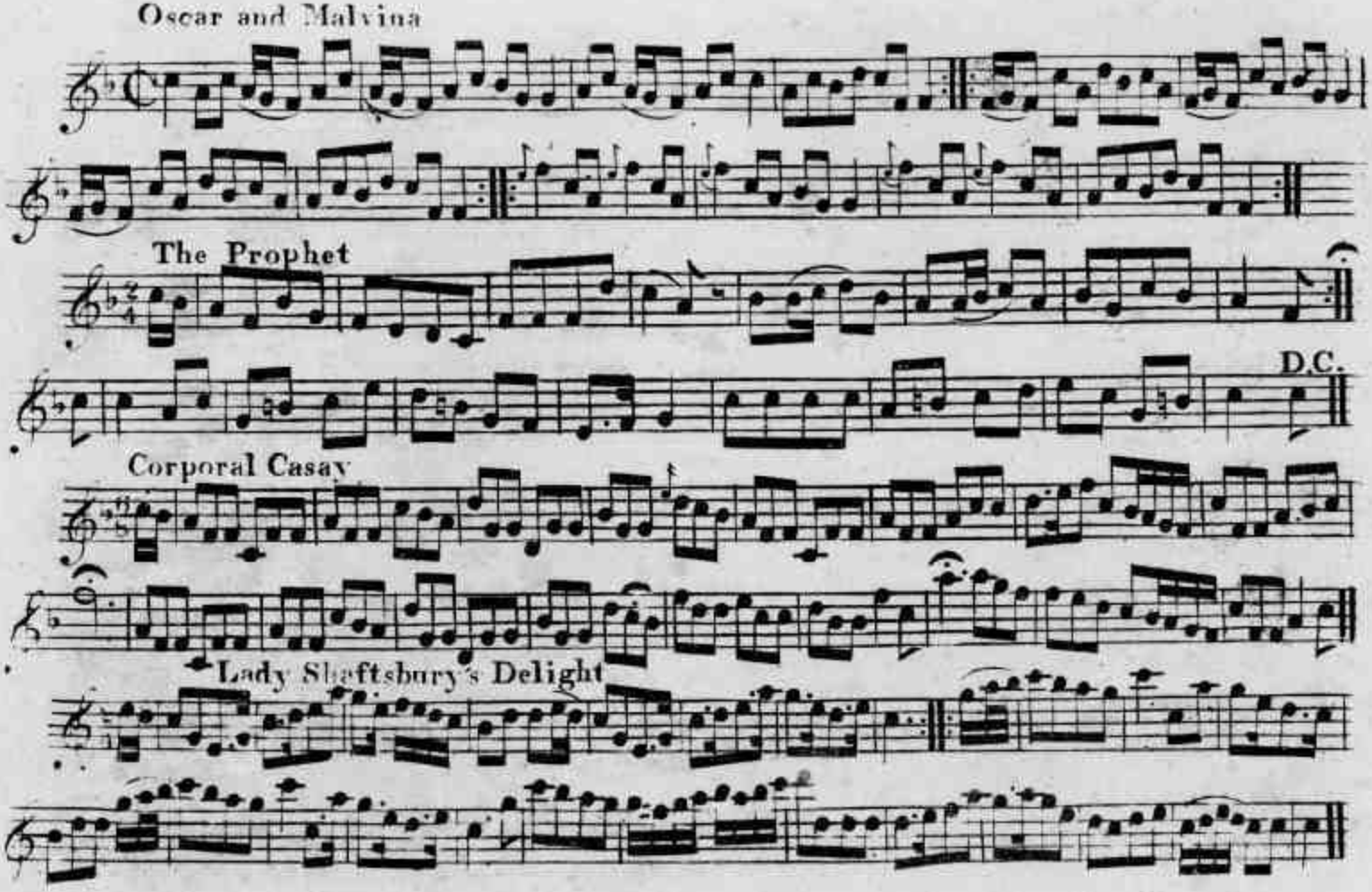
While happy in my native Land.

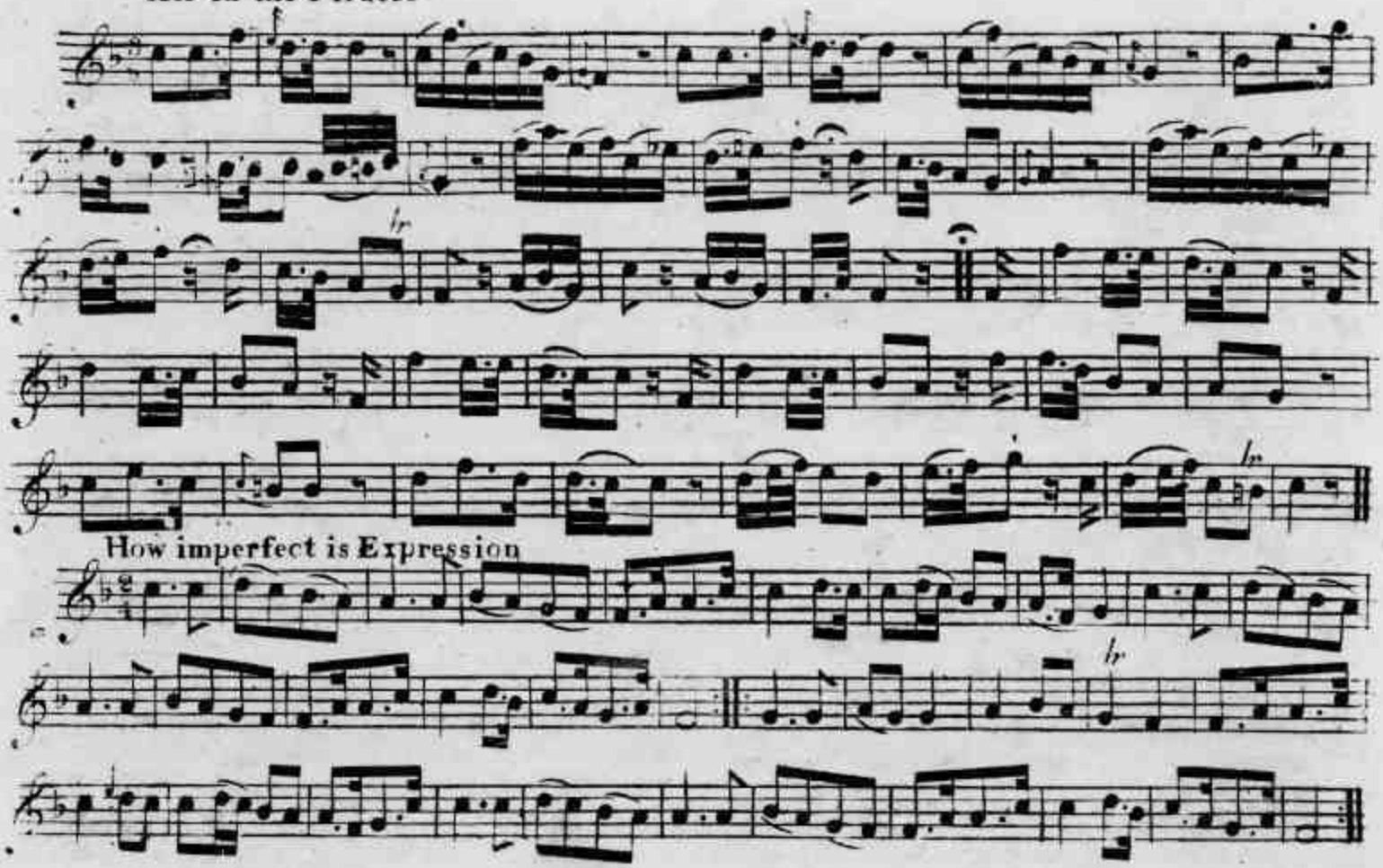
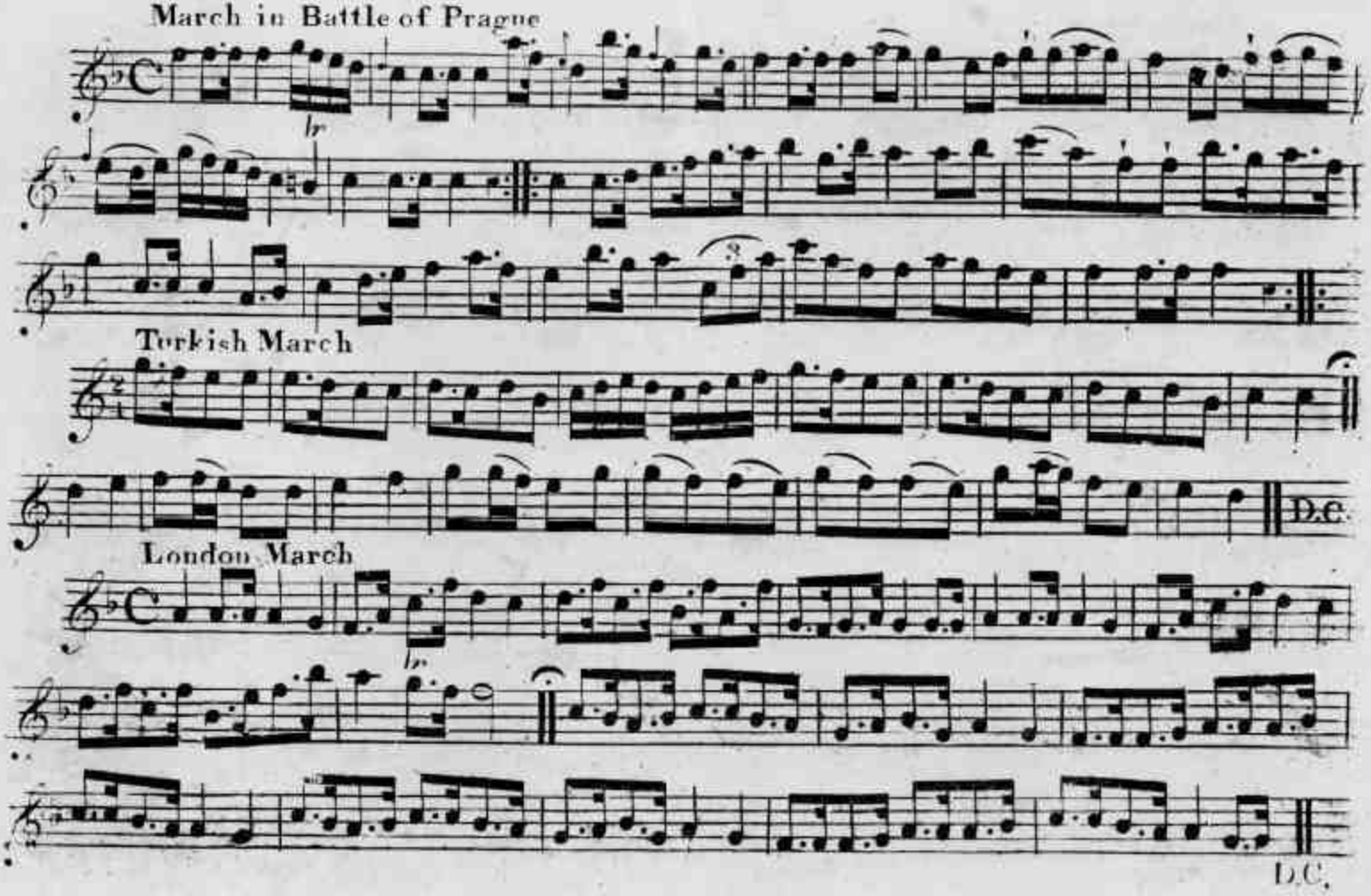
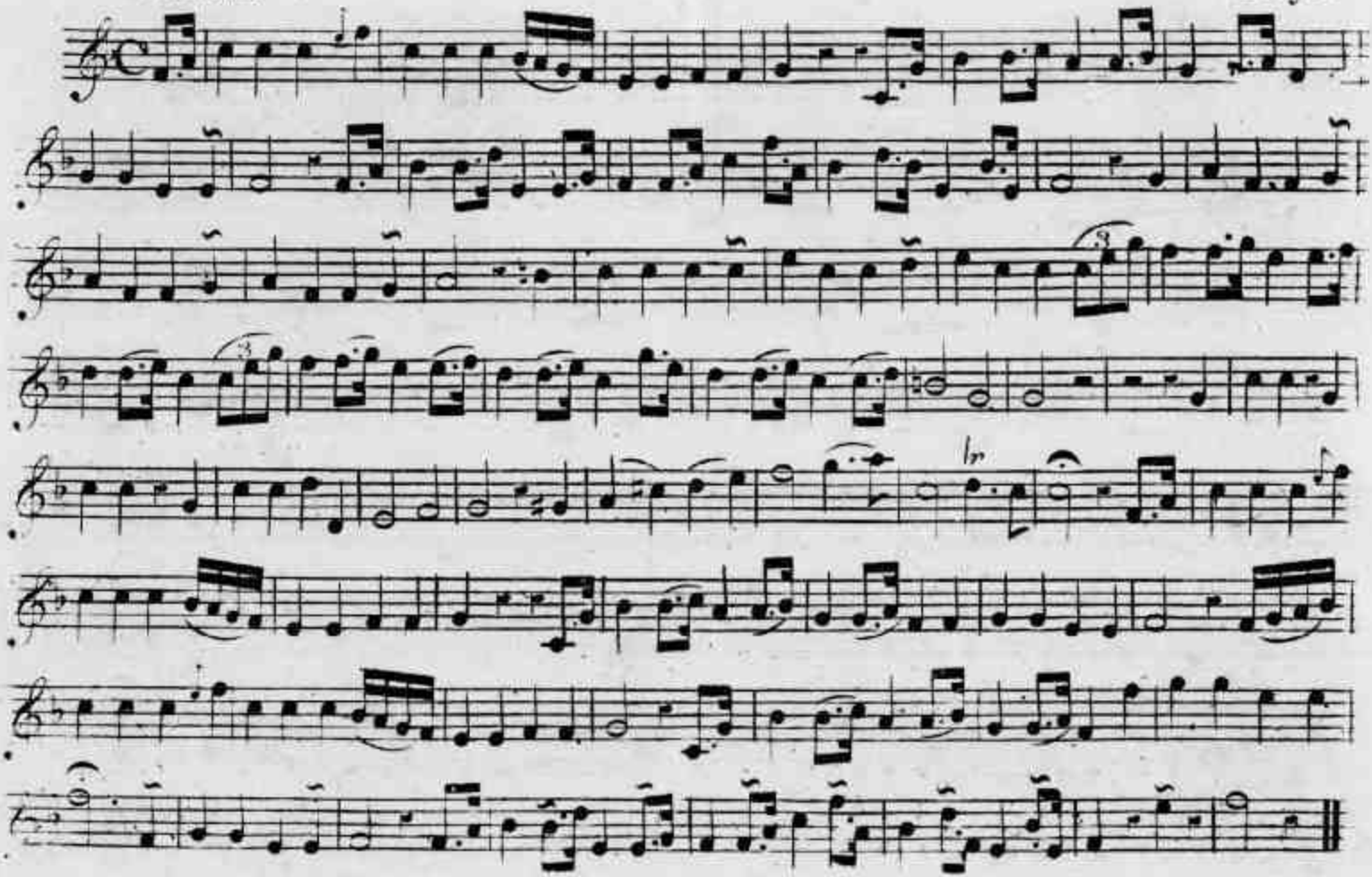
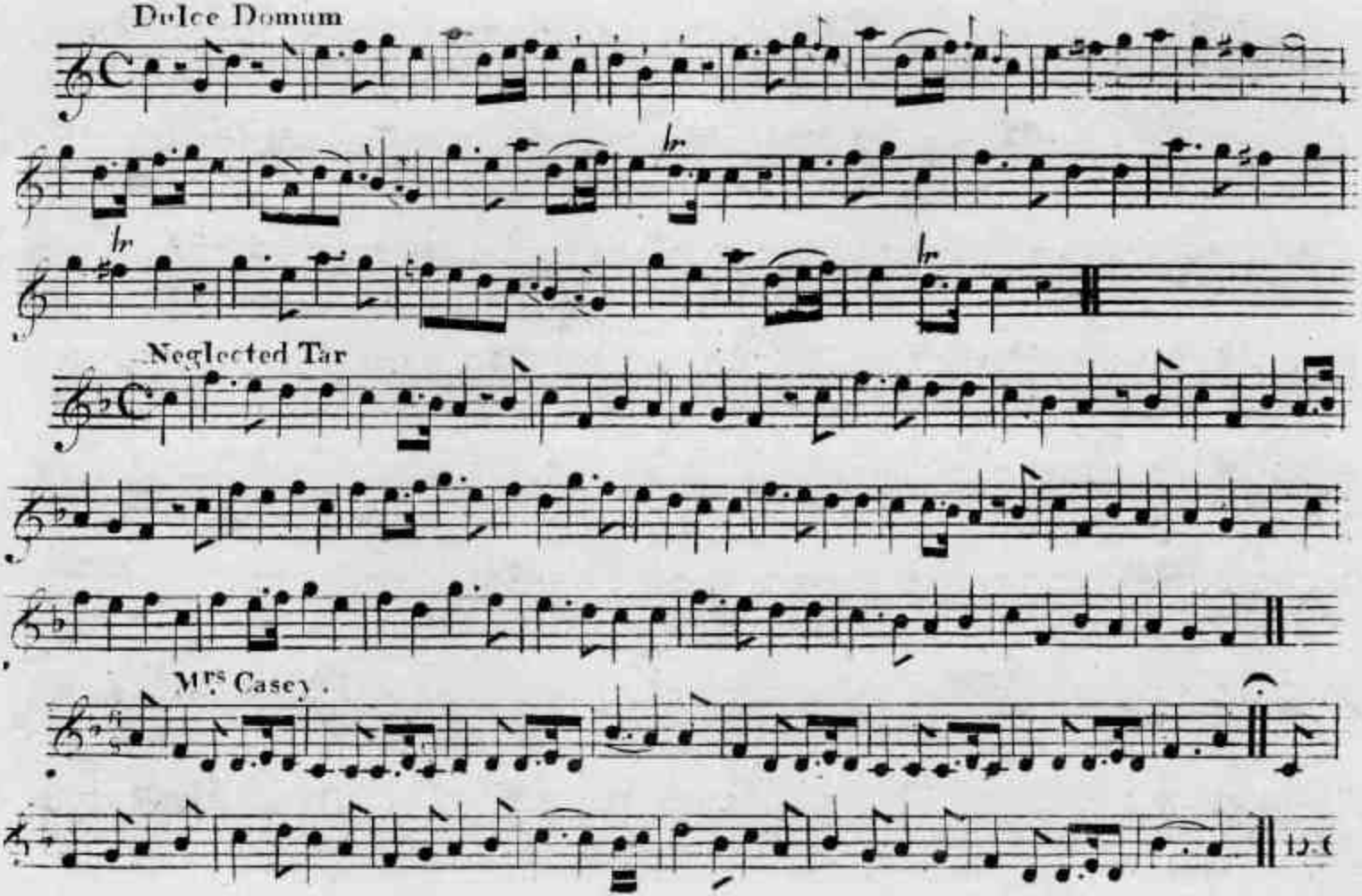
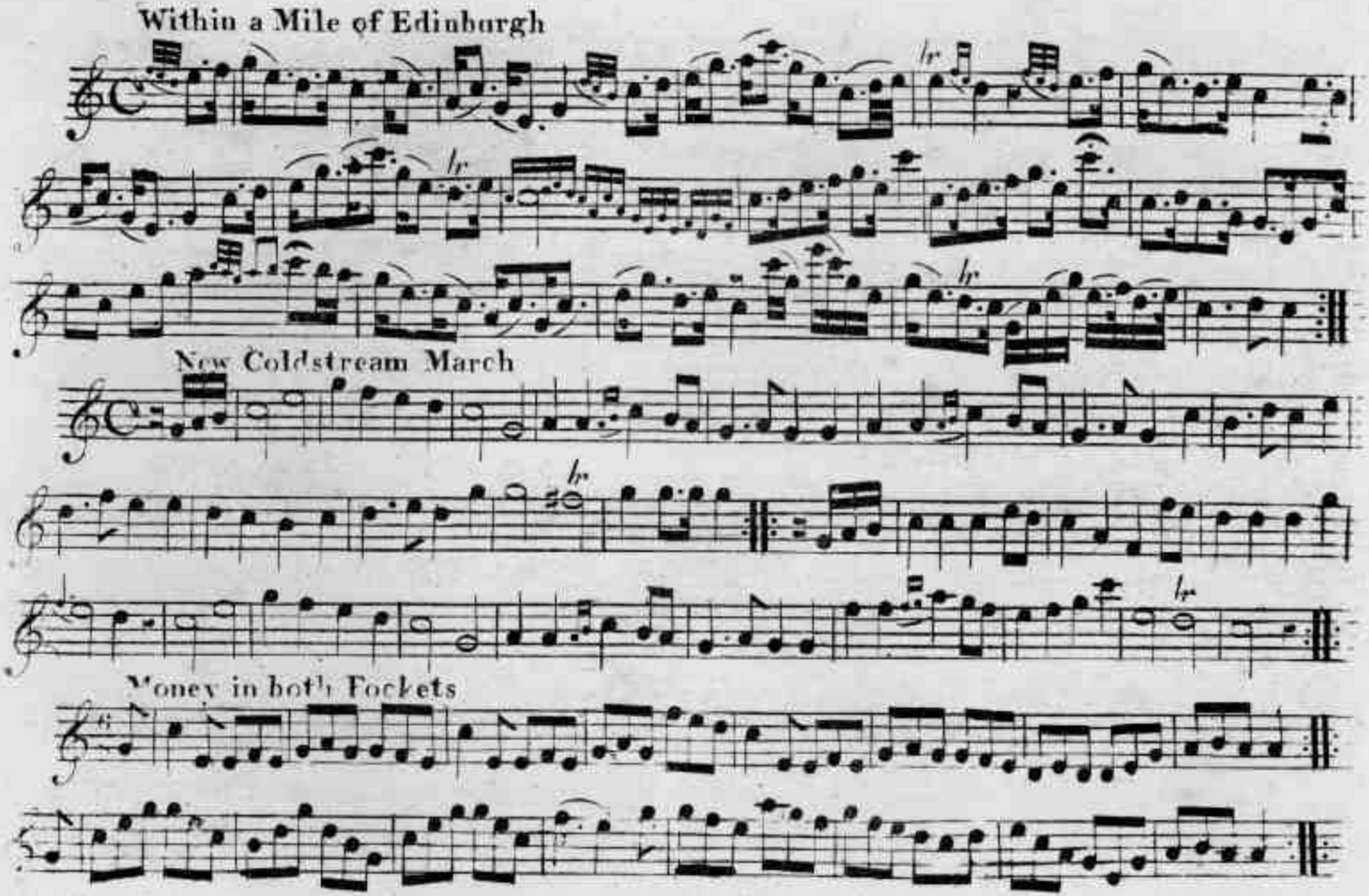
The Mid Watch.

The Harriot.
La Visitte
D.C.
The New German Spa.
D.C.
Air in the Heiress.
br
br

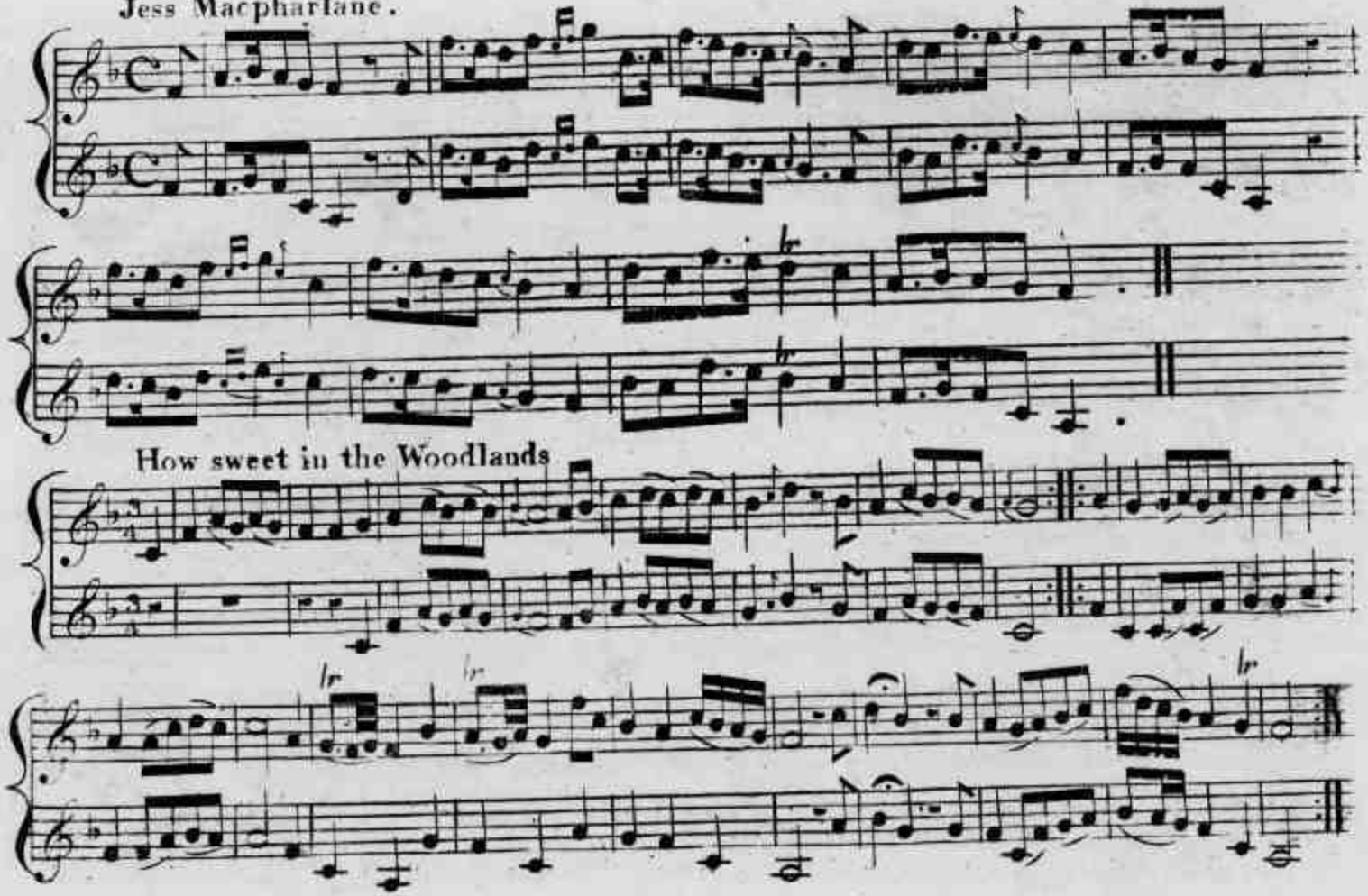
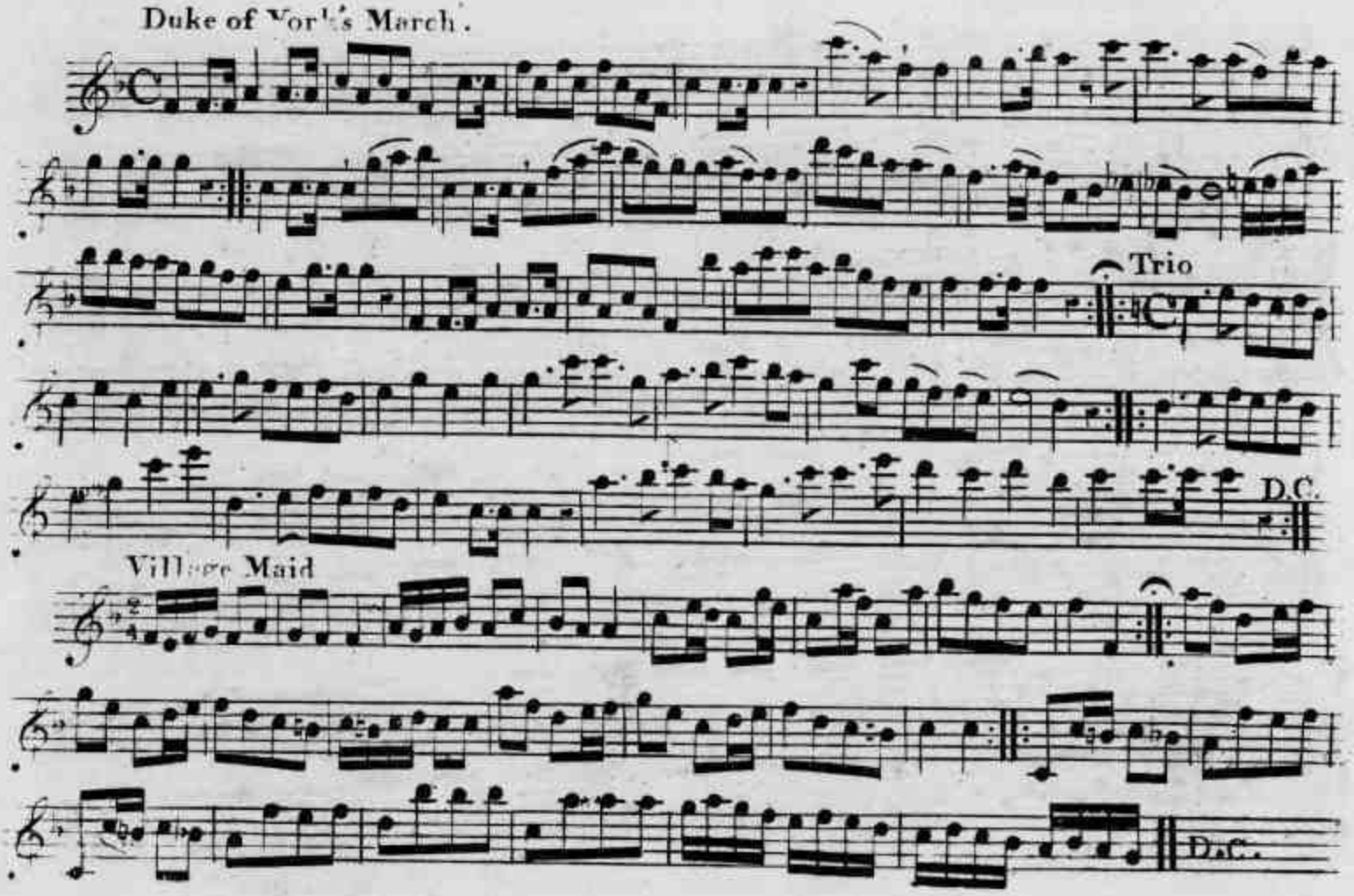
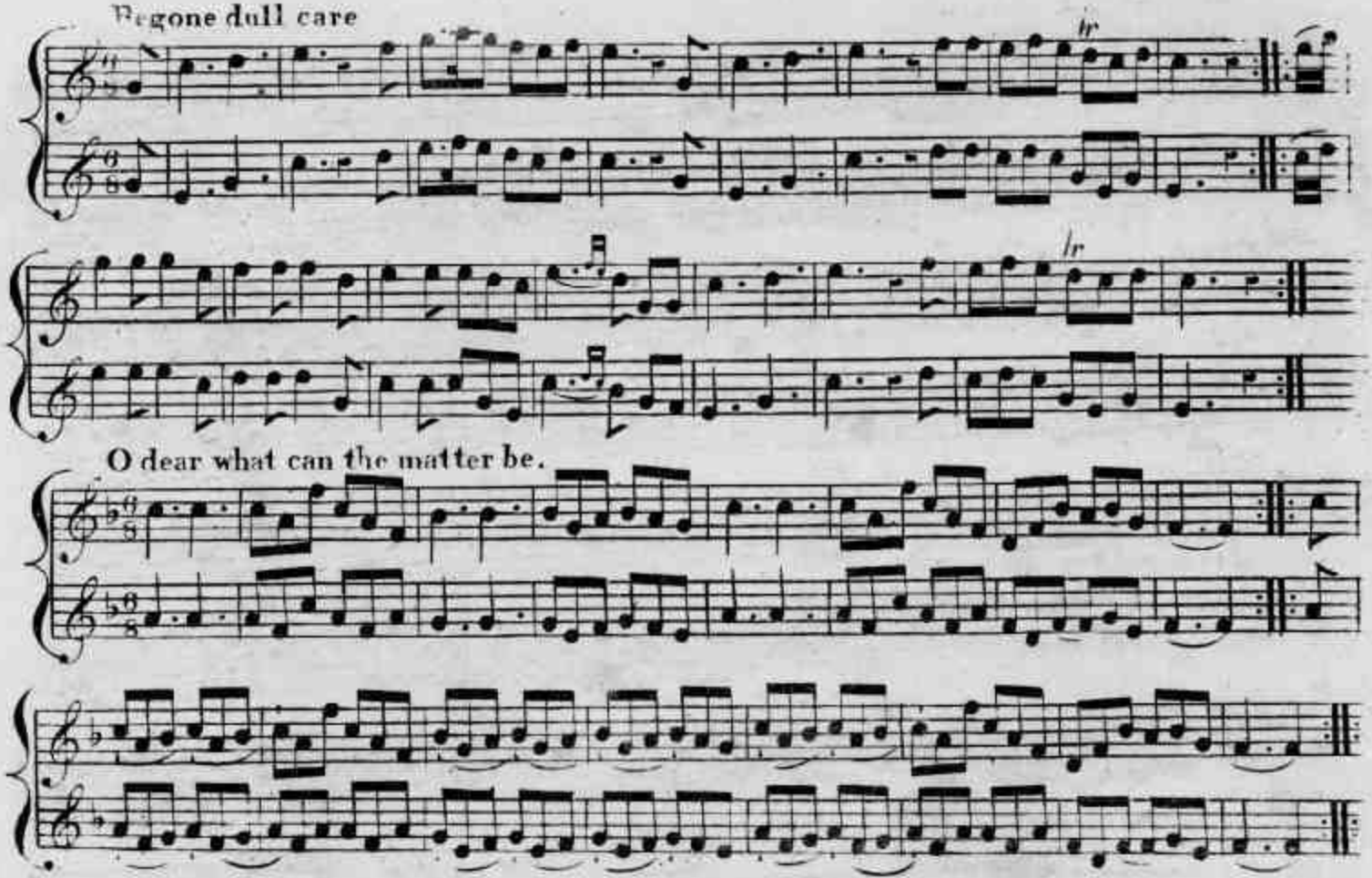
Air in the Haunted Tower.

Pleyels favorite Air.

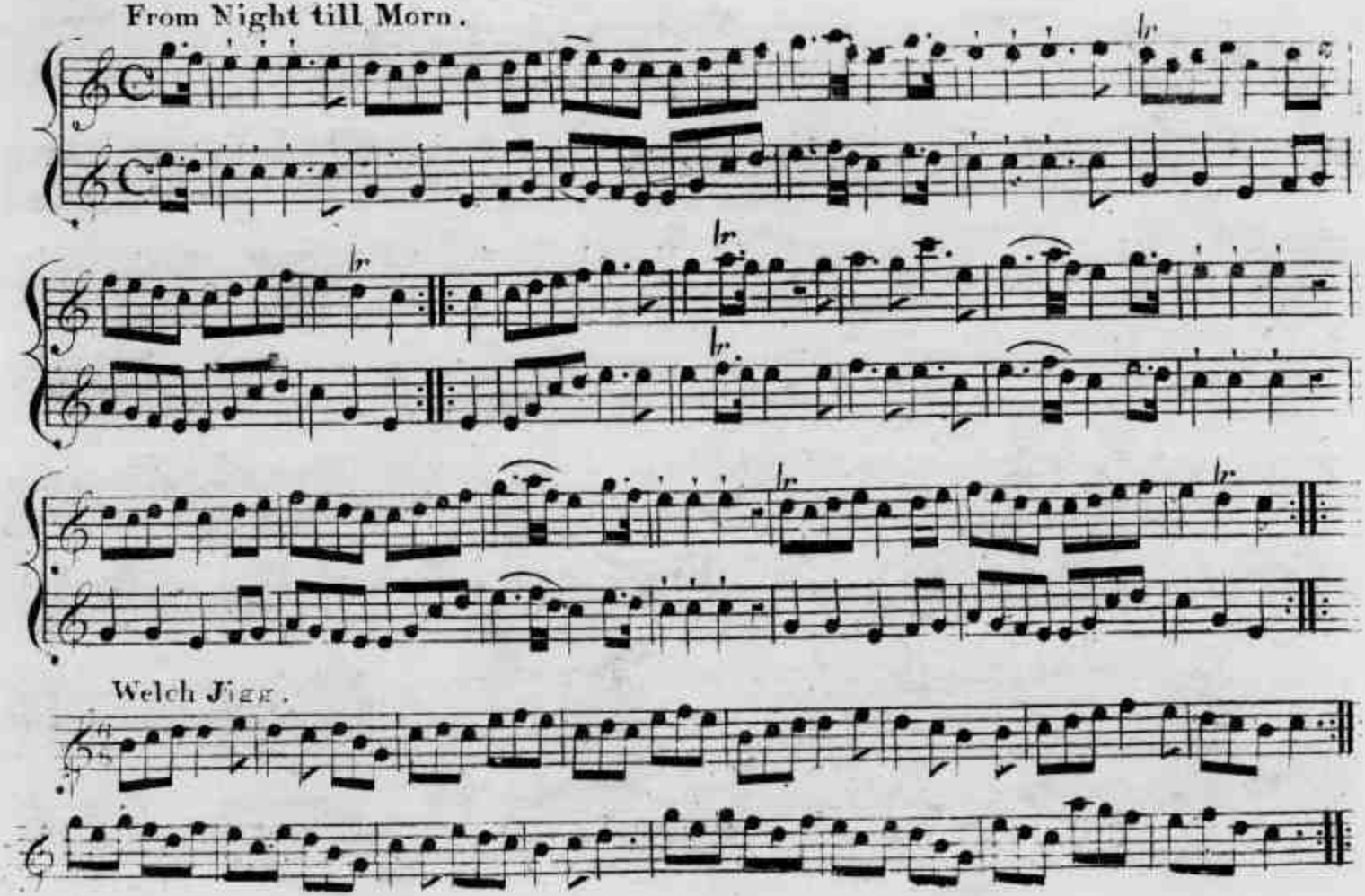
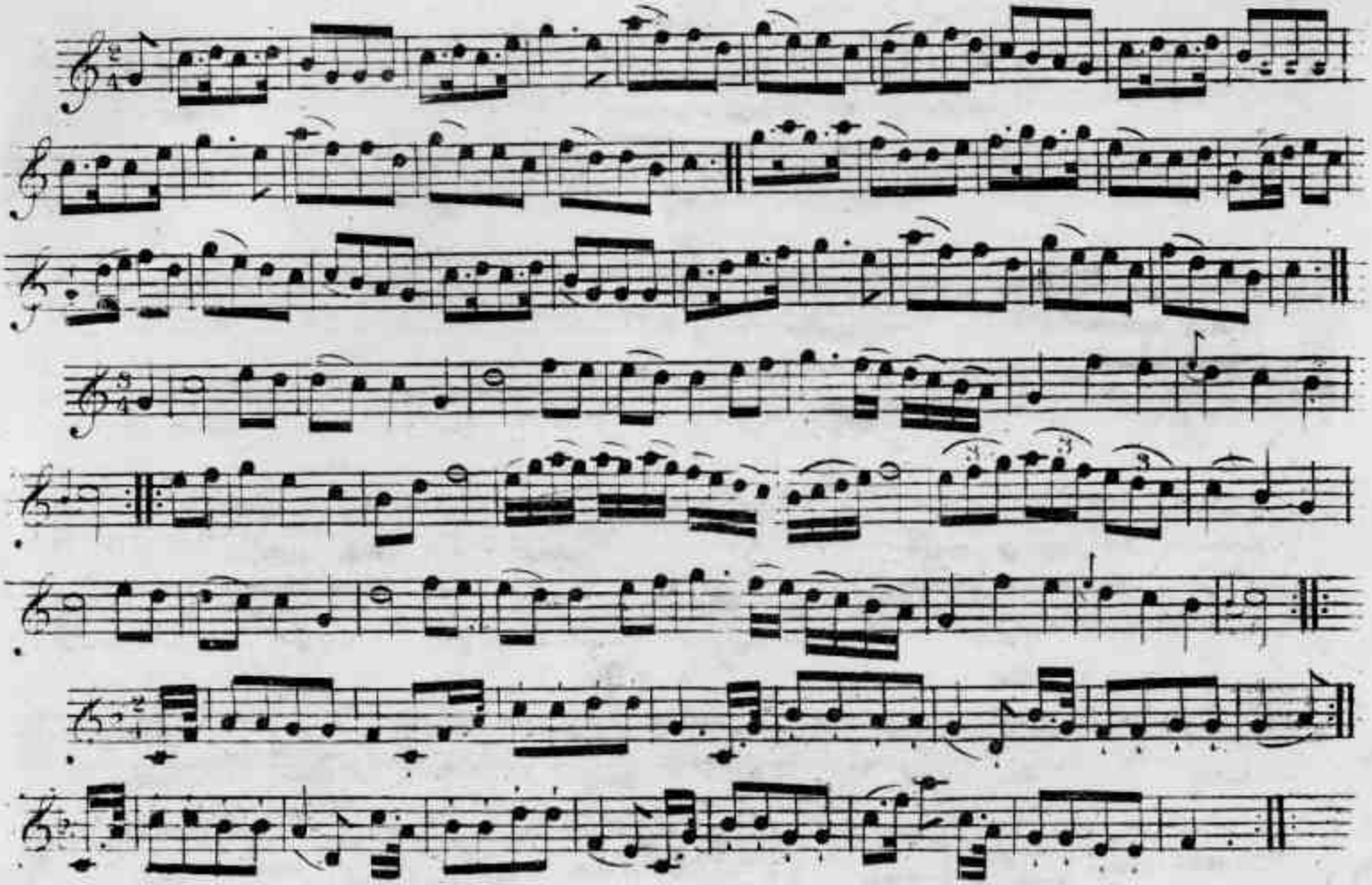
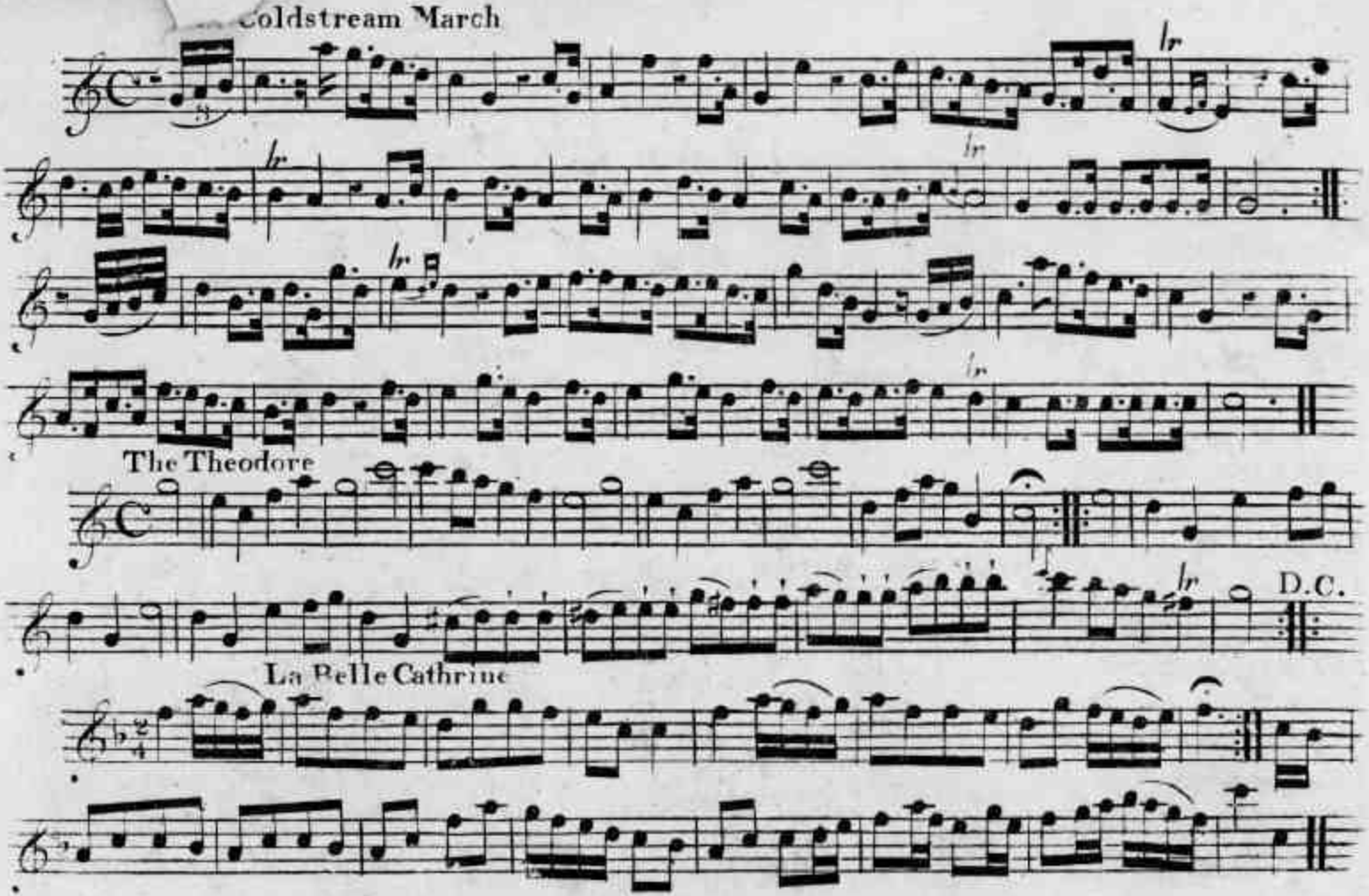


The white Cockade.

Dibden's Fancy.

The Primrose Girl.

The Contented Sportsman.

The Lass of Patie's Mill.

Blue eyd Patty.
Sy:
So:
Sy:
So:
Sy:
Minuet de la Cour
lr
lr
lr
D.C.

Thou soft flowing Avon
The Tobacco Pox
The Death of General Wolfe

I am a brisk and sprightly Lad .

Oscar and Malvina
The Prophet
D.C.
Corporal Casay
Lady Shaftsbury's Delight

Air in the Pirates

March in Battle of Prague

William Fleyel

Dulce Domum
lr
lr
lr
Neglected Tar
Mrs Casey.

Within a Mile of Edinburgh
New Coldstream March
Money in both Pockets

Jess Macpharlane.

Duke of York's March.

Begone dull care
O dear what can the matter be.

From Night till Morn.

Welch Jigg.

Coldstream March
lr
lr
lr
lr
The Theodore
lr
D.C.
La Belle Cathrine

INDEX

Air in Haunted Tower - - 14
——— Heiress - - - - - 13
——— Pirates - - - - - 20
Begone dull Care - - - - 27
Blue ey'd Patty - - - - 16
Care thou Canker - - - - 11
Cap.t Mackintosh - - - - 29
Coldstream March - - - 30
Contented Sportsmans - - 15
Corporal Casey - - - - - 19
Dibdin's Fancy - - - - - 14
D. of York's March - - - 26
Dulce Domum - - - - - - 23
From Night till Morn - - 28
God save the King - - - - 11
General Wolfe - - - - - 17
Haydns favorite Air - - - 29
Henry's Cottage Maid - - 18
Harriot - - - - - - - - 13
How imperfect is expression - 20
How sweet in the Woodlds - 25
I am a brisk & Sprightly Lad - 18
Jess Macpharlane - - - - - 25
La Belle Cathrine - - - - 30
Lass of Patties Mill - - - 15
Lady Shaftsbury - - - - - 19
La Visitte - - - - - - - - 13
London March - - - - - - 21
March Battle of Prague - - 21
Mid Watch - - - - - - - 12
Minuet de la Cour - - - - 16
Money in both Pockets - - 24
Mrs Casey - - - - - - - 23
Neglected Tar - - - - - - 23
New Coldstream March - - 24
New German Spa - - - - - 18
O dear what can the matter be 27
Oscar and Malvina - - - - 19
Pleyel's German Hymn - - - 11
——— favorite Air - - - - 11
Primrose Girl - - - - - - - 15
Prophet - - - - - - - - - 19
Rule Britannia - - - - - - - 11
Sally - - - - - - - - - - - 15
Somebody - - - - - - - - - 18
Thou soft flowing Avon - - - 17
Tobacco Box - - - - - - - - 17
Turkish March - - - - - - - 21
Theodore - - - - - - - - - 30
Village Maid - - - - - - - 29
Vauhall's Minuet - - - - - 29
White Cockade - - - - - - - 14
Whilst happy in my native - - 12
William - - - - - - - - - - 22
Within a Mile of Edenburgh - 2
Welch Jigg - - - - - - - - 2

A Dictionary of Foreign Words which are commonly used in Music.

A

Adagio, very slow.
Ad Libitum, at pleasure.
Affettuoso, tenderly.
Allegretto, pretty brisk.
Allegro, or All? Brisk.
Andante, exact & distinct.
Andantino, very exact.
Assai, very; as Allegro assai, very brisk.

C

Cresceendo, encrease the sound gradually.
Cantabile, in a singing manner.
Cromatic, with Sharps and Flats.

D

D.C. or Da Capo, begin again, and end with the first strain.
Dolce, soft, sweet, &c.
Duetto, or Duo, in 2 Parts
Diminuendo, diminish the sound gradually.

F

F. For. or Forte, loud.
Fortissimo, or F.F. very loud.
Fuga or Fugue, different parts imitating each other in the same species of Intervals.

G

Giga, a Jigg.
Gratioso, gracefully.

L

Largo, or Lento, slow.
Larghetto, not quite so slow as Largo.

M

Maestoso, with firmness.
Men, signifies less, as Men Allegro, not so quick as Allegro.
Mezzo, half as Mezzo For. half as loud as Forte
Moderato, Moderately.

N

Non, not; as Non troppo Presto, not too quick.

P

P. Pia. or Piano, soft
Pianissimo, or P.P. very soft
Piu, more; as Piu All? more quick than All?
Poco, less; as Poco All? less brisk
Presto, quick
Prestissimo, very quick
Primo, the first part

R

Rondo, an Air ending with the first strain.

S

Secondo, the Second part
Solo, one Instrum! alone.
Spirito with Spirit.
Staccato, very distinct.
Siciliano, slow & gracefull
Symphony, for Instrum!s
Senza, without

T

Tacet, be silent.
Tempo giusto, in just time
Tutti, all together.

U

Unisoni, all the p!s alike.

V

Vivace, with life & spirit
Volti subito, turn over quickly